MEMORANDUM FOR: Mr. Lundahl
Dir. -

Just in case you might have missed this with all the other things you have had on your mind recently.

WALLY L. 12/17/70

ARGO TYPE INFO.

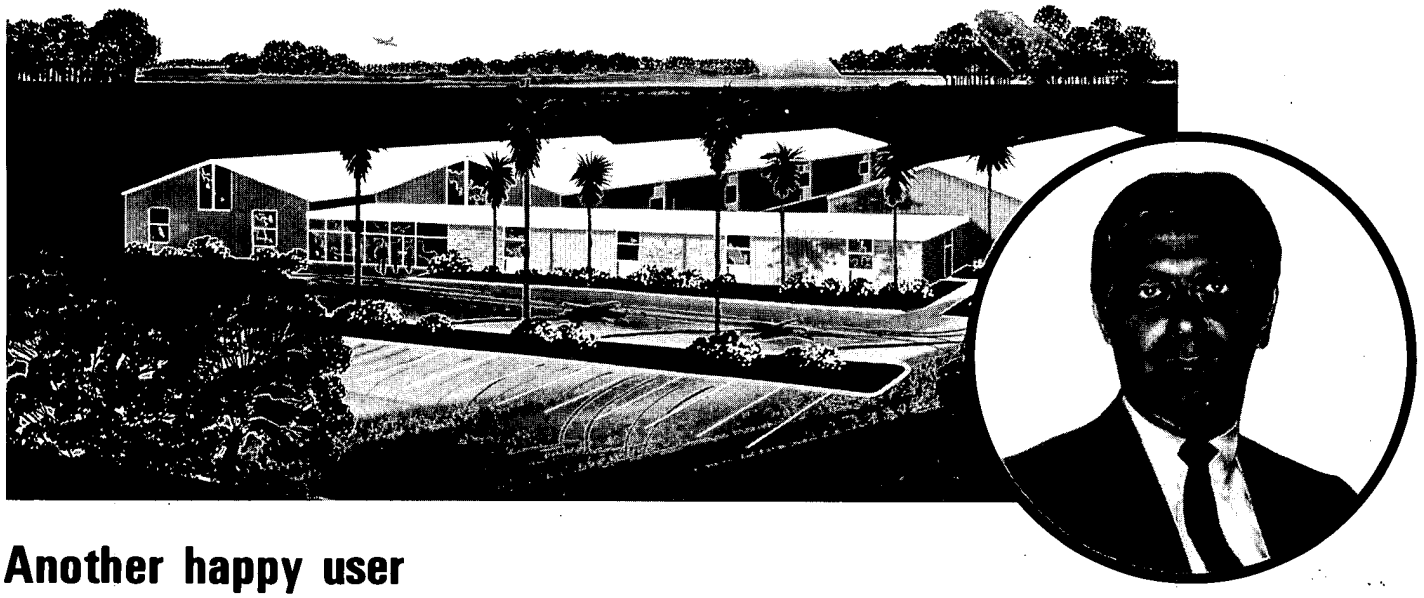
OCL. (DATE)

RETAIN E.D. pls h/y ARGO

FORM NO. REPLACES FORM 10-101 (47)

THE KODAK BULLETIN
FOR AERIAL PHOTOGRAPHERS

VOL. 3 ISSUE 3



Another happy user

MAPCO'S GOING 100% COLOR FOR BETTER RESULTS

The **Kodak Aero-Neg** Color System is making headlines by winning big friends.

The president and the general manager of MAPCO, one of the nation's most prestigious aerial mapping companies, have made public a decision to use only color by the end of 1971.

The company uses the **Kodak Aero-Neg** Color System, and the two top executives credit the new system with playing a key role in advancing photogrammetry.

Using the Aero-Neg system and LogEtronic printing, MAPCO has brought the cost of color close to that of black-and-white.

Impressive Facts

Novie P. Cleveland, general manager, and Walter J. McFadden, president, are co-authors of a major article describing MAPCO's experience with color in the August issue of Photogrammetric Engineering, official journal of the American Society of Photogrammetry.

Mapco gave the **Aero-Neg** Color System an early and thorough workout when the company was commissioned to complete an aerial color study of a 70,000-acre forest located in units in Georgia.

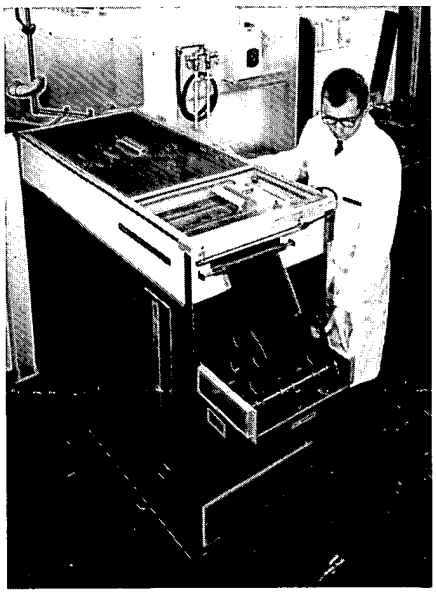
The tract contained a broad variety of forest situations - rough terrain, good drainage pattern with hardwood, dry sandy ridges, well-drained bottom land, understory pine reproduction, brush and hardwood encroachment into pine growth.

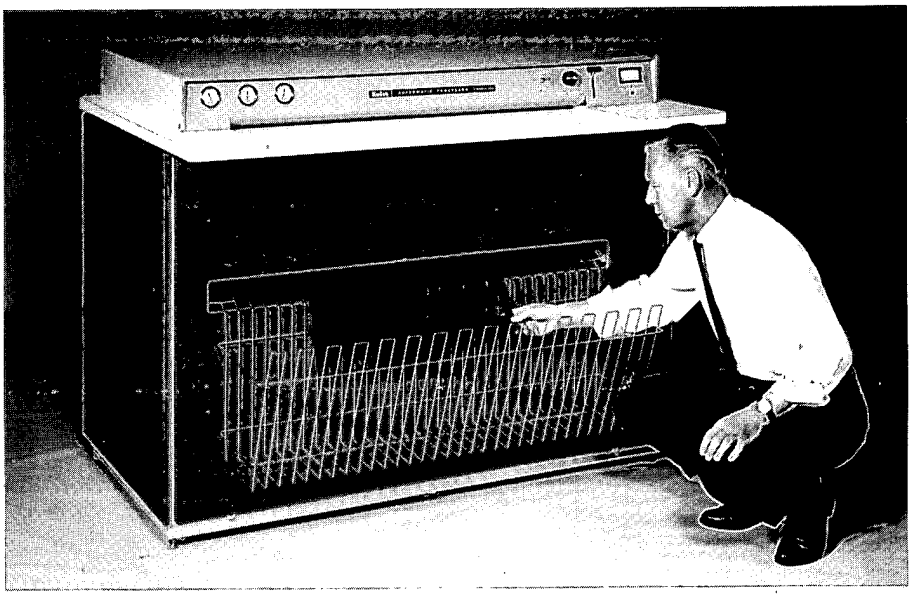
The purpose of the study was to compare advantages as well as costs of color and black-and-white aerial photography. Costs included flying time, film processing and printing, and materials.

Eastman Kodak Company, consistent with the company's policy of working in the field to pioneer the services you sell and use, assisted in launching the project with a seminar conducted by Mapco and attended by both companies, a Professional finishing firm, and the major paper company employing Mapco for the survey.

Continued on Page 4

To Mechanize or Not to Mechanize, that is the Question
And you need ALL the input to make the right choice





Mechanization of your processing is one option. To stay manual is the other.

To decide which way is right for you, it is necessary to consider not some, but all the factors. If you compare only the cost of equipment and chemicals, and leave it at that, you are heading for a costly error. To make a valid, profitable decision, you must weigh all the factors: your capacity to accept orders, your time spent in controls and remakes, your personnel expenses, your production peaks and valleys - even your utility costs and your space requirements.

Here, as mechanization thought-stimulators are some basic factors to keep in mind:

Time

Time is $$$ - not only in terms of darkroom personnel expenses, but in terms of your capacity to accept tightly scheduled assignments, and greater volume of work - or to put it more simply to say "yes" to growth. Consider these time comparisons:

With a **Versamat** Processor, Model 11, on the job, you can completely process a 250-foot roll of Kodak film (dry to dry) in 30 minutes. With a **Kodak Supermatic** Processor, Model 242, you can process and dry a 42-inch x 5-foot section of film in less than 2 minutes. Hand processing would take you anywhere from 24 to 44 minutes.

Special Handling

Hand processing can involve you in extra work. Batch-to-batch variations, for instance, that result in special handling costs for making matching prints later. It can add up. One benefit of mechanized processing with the **Versamat** Film Processor, Model 11, is the uniform negative rolls, day after day, month after month. And it's simple, with "no sweat" control.

With hand processing you can spend long periods hunting for negatives that need reprinting because of processing errors. You can strike that item, too.

Printing

With a manual process, you can get a craftsman-like printing job done but you work better and faster with the sharp tools of mechanization. Take printing of matched pairs, for instance. With a **Kodak** Continuous Paper Processor you're bound to have fewer remakes, more consistent quality - and fewer remake hours.

Hand processing can involve you in a sorting phase too. With a **Kodak** Paper Processor, you get prints in the order they were printed. It does the sorting for you.

Productivity Per Square Foot

How much space does a good darkroom sink occupy? - About 10 square feet. So does the **Kodak Versamat** Film Processor. But look how much production you get out of those 10 square feet.

The **Supermatic** 242 Processor fills about 18 square feet - but again, how could you fill it more productively?

The **Kodak** Continuous Paper Processor takes 20 square feet - about as much as your manual paper processing area minus washing and drying sections. Compare the productivity of these areas.

Water Thrift and Conservation

Mechanized processing can save you money in big ways and small. For instance, water. With hand processing you may have to run water into your sinks all day. With the **Supermatic** Processor, you use 3 1/2 gallons per minute. On "standby" you use half that amount.

Film Changes: A Preview

Aerial photography is a changing scene - and so is the lineup of films for it.

Several changes have been made in the Kodak stable of aerial films over the past 18 months - all for good and specific reasons, and all for the better. Here's a quick look at the lineup as of fall, 1970.

Kodak Infrared *Aerographic* Film 2424 (*Estar* Base)

Number 2424 has taken over from a distinguished predecessor - **Kodak** Infrared **Aerographic** Film 5424. New product 2424 has the same haze-cutting talents as 5424 so useful in forest survey and water location work. What's different is the base - and the difference is important.

Replacing the acetate butyrate base of the previous film, is a polyester base. Called **Estar** Base, it features high dimensional stability, which means minimum distortion problems for the aerial photographer doing stereo-pair work. It also makes it possible to wind 250 feet of the new film on an old 200-foot spool.

Kodak Aerochrome Infrared Film 2443 (*Estar* Base)

This is an improved version of the false-color reversal film that has won its spurs in forest survey work, under the number 8443. New 2443 has **Estar** Base, and all its advantages. Dimensional stability is improved - and the film is specifically designed for machine processing.

Kodak Aerocolor Negative Film 2445 (*Estar* Base)

This film is designed specifically for machine processing. It's a negative film, and the replacement for **Kodak Ektachrome MS Aerographic** Film 2448 (**Estar** Base) when used in the **Kodak Aero-Neg** Color System.

The 2448 Film is designed for reversal processing, and in special instances you could process it as a color negative film. The new film - 2445 - is a color negative film, specifically designed for machine processing. Its fast emulsion means you can fly color earlier and later - most days, every season - and do so at lower altitude.

Mexico chooses Kodak Aero-Neg Color System for 12-year self portrait

Mexico is taking her own picture - and she has chosen the **Kodak Aero-Neg** Color System for the mammoth undertaking.

The Mexican government has embarked on a 12-year program in which the entire country will be mapped by use of color aerial photography. The maps that result will be used in studies of the nation's economic resources.

The government decided to use color aerial photography for mapping and interpretation because of the greater detail - and richer yield of geological and mineralogical data.

Kodak Consultation

Two Kodak experts will assist the government in setting up for the "Plan Mexico" project.

Joe Frank, of Kodak's Customer Equipment Service Division, will supervise installation of a **Kodak RT** Color Processor, Model 1411 in Mexico City.

Dan Mills, of Kodak's Aerial Reconnaissance and Mapping Markets, will train technicians in processing, handling, and printing of the aerial photographs.

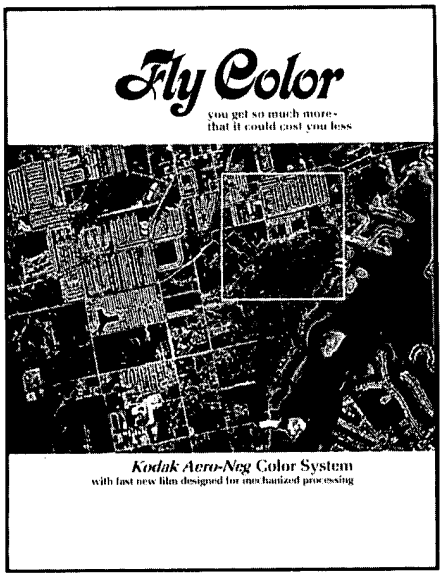
Alberto Villasana, head of the Mexican Department of Photogrammetry, says his group will use about 725 rolls of **Kodak Aerocolor** Negative Film 2445 a year - each measuring 9 1/2 inches by 200 feet. Some 640,000 prints will be produced from 160,000 negatives each year - and Villasana plans to print on **Kodak Ektacolor RC** paper.

The 12-year plan marks a switch to color for Mexico. In previous projects the department photographed 50,000 square miles on black-and-white film (**Kodak Double-X Aerographic** Film 2405).

SELL AERIAL PHOTOGRAPHY

Three Color-Selling Sales Aids from Kodak

To see the advantages of the **Kodak Aero-Neg** Color System is to specify color. Three professional ways to show your customers the benefits are illustrated below.



Brochure No. 1 (F3-96)

Comparisons do the selling job here - brilliant full-color illustrations of aerial scenes, contrasted with black-and-white coverage to show the richer yield of data from the **Kodak Aero-Neg** Color System. We relate the color benefits to 11 distinct color customer groups.

Brochure No. 2 (F3-97)

We turn a spotlight on the mechanization revolution showing the customers how much they can get - and how much faster they can get it with machine processing and the **Kodak Aero-Neg** System. We list the film stars of the System - and there's space for your imprint.

Brochure No. 3 (F3-98)

A big customer advantage of **Kodak Aero-Neg** Color System is versatility. Seven possible end results from one roll of **Kodak Aerocolor** Negative Film 2445. We spell them all out, and we show them in full color. Ready for your imprint.

If you haven't stocked up on these high-impact sellers yet - do so quickly. They make a powerful case for buying color coverage from your company. See your Kodak TSR for complete details.

EASTMAN KODAK COMPANY

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